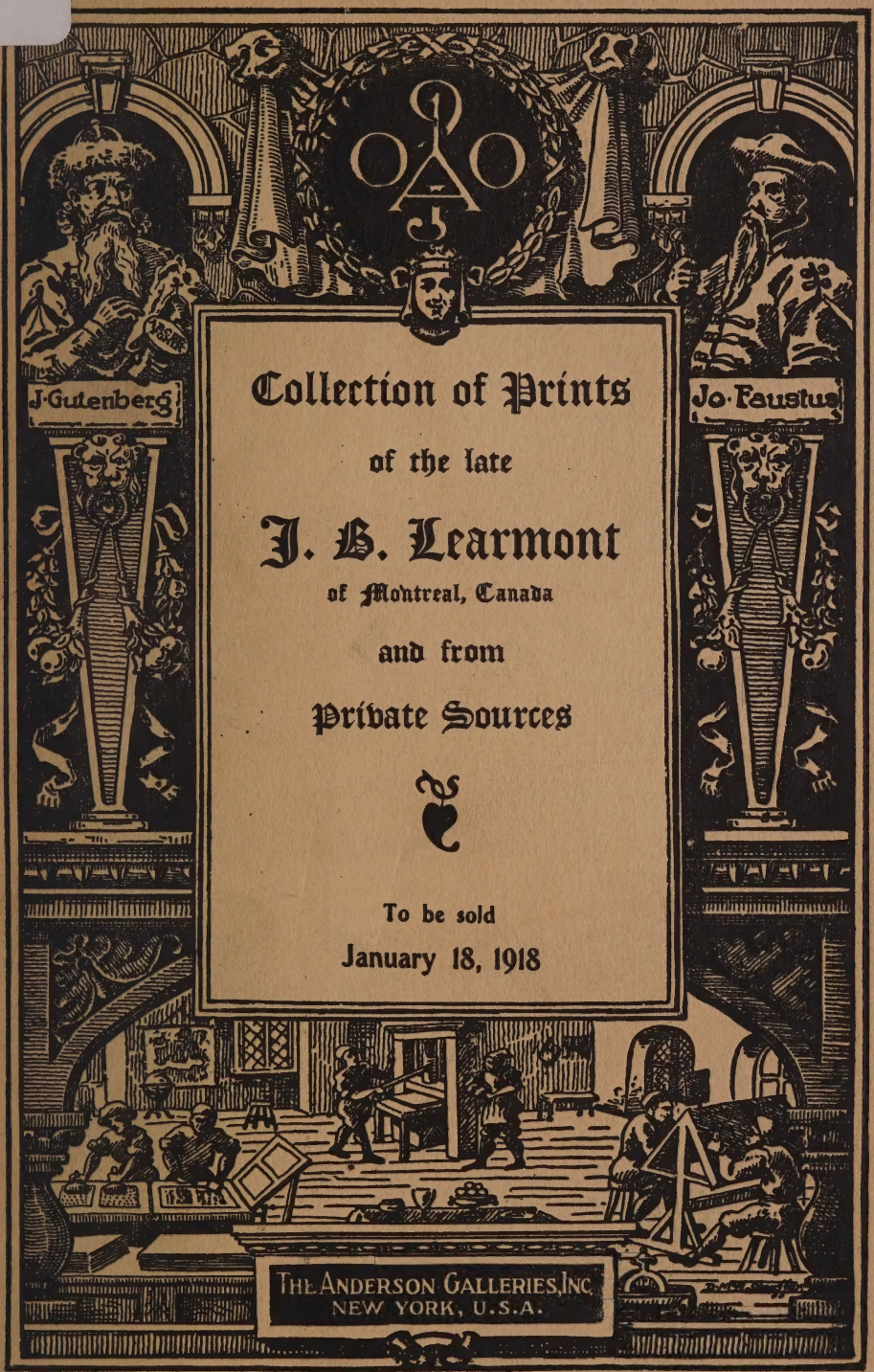
1918
Jan.18
NeAnL

No. 1330—1918



Collection of Prints

of the late

J. B. Learmont

of Montreal, Canada

and from

Private Sources

To be sold

January 18, 1918

The Anderson Galleries, Inc.
New York, U.S.A.

1918
Jan. 18
NeAnL

No. 1330

A COLLECTION OF

PRINTS

OF THE LATE

J. B. LEARMONT

OF MONTREAL, CANADA

TO WHICH HAVE BEEN ADDED VARIOUS CONSIGNMENTS
FROM PRIVATE SOURCES

TO BE SOLD

FRIDAY EVENING, JANUARY 18, 1918

AT 8:15 O'CLOCK

On Public Exhibition from January 12th

THE ANDERSON GALLERIES LA3691

Park Avenue and Fifty-Ninth Street
NEW YORK

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for 50c.

THE ANDERSON GALLERIES

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK.

TELEPHONE, PLAZA 9356.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

PREFACE.

Among the prints in the collection made by Mr. Learmont are many early Canadian views and portraits, original water-colors of scenes in and about Quebec, several items relating to General Wolfe as well as other subjects of interest to the general collector.

The items from private sources include a collection of twenty-two mezzotints in colors by S. Arlent-Edwards. There are numerous etchings and engravings by old masters and by modern artists, sporting prints, early views of American cities, stipples and mezzotint engravings in color after Singleton, Ward and Morland, and several items for the collector of Napoleonana.

Two water-colors that should prove of exceptional interest to the collector of New York views show the great fire of 1835 as it appeared from the Brooklyn Shore on the evening of its occurrence and on the day following. So far as is known these two pictures have never been reproduced.

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AMERICANA.

1 THE BATTLE OF BUNKER HILL.

Line engraving by J. G. Miller after the painting by John Trumbull. Large folio, in oak frame.

2 LADY HARRIET ACKLAND, drawn and engraved by Robt. Pollard.

Acquatint by F. Jukes; Grand Reception of Notabilities of the Nation, lithograph; Major McCulloch, lithograph by K. Bodmer; and 2 others. 5 pieces, folio.

The "Grand Reception" gives the portraits of Lincoln, Grant, Seward, Johnson, Sherman, Sheridan, Farragut, and others.

3 MISSISSIPPI.

Two original water color drawings. "Sioux Encampment, Upper Mississippi, 1857"; and "Fort Snelling, Upper Mississippi." Both signed "F. Jackson," and dated 1857. 2 pieces, oblong 4to, mounted.

AMERICAN CITIES.

4 BOSTON.

Original water color drawings: New Public Library, Boston; Boston City Library; Fort Independence, Boston Harbor; Summer Street, Boston; New Boston Theatre, Washington Street; Blackstone Square, Boston; Residence of Mrs. Mudge, Swamscot. All signed "Champney." 7 pieces, oblong folio. [circa, 1850.]

5 RICHMOND.

Original water-color drawings: Ruins of the Arsenal, Richmond, Va.; Ruins of the Armoury, Richmond; The Carnival at New Orleans, 1860. The two of Richmond signed, "A. Vizitelly," the other unsigned. 3 pieces, oblong folio. 1860-65.

THOS. OLDHAM BARLOW.

6 PRAYER.

Engraved after the painting by John Phillip. Proof signed by artist and engraver.

FRANCESCO BARTOLOZZI.

7 THE DEATH OF THE EARL OF CHATHAM.

Line engraving after the painting by J. S. Copley. Lower margin trimmed close; The same, smaller. Engraved by J. M. Delatre under the direction by Bartolozzi. 2 pieces, large folio, open letter proofs.

BAXTER PRINT.

8 PORTRAIT OF THE REV. ROBERT MOFFATT, eminent missionary in South Africa.

Finely printed in oil colors, with an interesting scene of a native chief addressing his parliament. 4to.

Rare. This method of color printing ceased with the death of its inventor.

HANS SEBALD BEHAM.

(One of the "Little Artists")

9 ELEVEN OF THE SET OF THE APOSTLES, lacking the St. John, and in its place the *St. John* of the four EVANGELISTS.

All nice impressions, closely trimmed and laid down; with a few small defects carefully repaired. (12)

WILLIAM BLAKE.

10 WILLIAM COWPER.

Engraved by Blake after a crayon portrait by Romney; Mrs. Cowper, Mother of the Poet, engraved by Blake after D. Heins; Another portrait of Cowper, engraved by Blake after Lawrence, mounted with the etching of the Cowper memorial tablet, also by Blake. 4 pieces.

ALBERT BLOCK.

11 THE LADY WITH THE MASK.

Original etching. Signed artist's proof. 4to. In walnut frame.

ROSA BONHEUR.

12 DONKEY.

Etched after the painting by Rosa Bonheur; Young boy with a Kid in his arms, etching, unsigned. 2 pieces, folio, framed.

13 WILD BOARS.

Etching by F. Gilbert, after Rosa Bonheur. Proof signed by both artist and etcher. Large folio, in gilt frame.

GEORGE H. BOUGHTON.

14 THE FAREWELL.

Etching by Leopold Lowensham after Geo. H. Boughton. Proof signed by artist and etcher. Folio, in mahogany frame.

H. BOURNE.

15 THE FLIGHT INTO EGYPT.

Line engraving by H. Bourne after the painting by E. Long. India proof, signed by both painter and engraver. Large oblong folio, framed.

THEODORE DE BRY.

16 DESIDERIUS ERASMUS after A. Dürer. MARTIN LUTHER. PHILIP MELANCHTON, the latter after A. Dürer. Both engraved by R. Boissard.

Fine impressions with good margins. (3)

H. W. BUNBURY.

17 PEN AND INK DRAWINGS.

Tinted. A series of twelve caricatures illustrating exclamations, humorously depicted by typical Bunbury characters. On six small 4to sheets, with text written beneath. 6 pieces.

Said to be by H. W. Bunbury.

JACQUES CALLOT.

18 ELEVEN OF HIS "LITTLE PASSION." Also the Birth of the Virgin by the same. (12)

Original etchings.

CANADA.

19 CANADIAN PORTRAITS.

Miscellaneous lot of portraits of Canadian celebrities, mainly lithographs. 19 pieces.

20 CANADIAN POSTERS.

Eight Reciprocity posters, colored lithographs; lithograph portrait of Riel, leader of the Canadian rebellion, 2 copies; Last Day of the Condemned, lithograph. Together 11 pieces.

21 CANADIAN VIEW. Cape Diamond and Wolf's Cove from Point a Pizeau.

Tinted aquatint, engraved by C. Hunt from the drawing by Lieut. Col. Cockburn. London, published 1833 by Ackermann & Co. Large oblong folio.

22 CANADIAN VIEW.

Original wash drawing, "A Perspective View of Montreal in Canada." Well drawn and highly finished. Oblong 4to, unsigned. Mounted.

Possibly the original for the engraving of the same view which appeared in "The London Magazine" for 1759 to 1760.

23 CANADIAN VIEWS.

Colored lithographs. View of the Harbour of Montreal in 1830; Montreal from Saint Helens Island, 1830; View of Quebec from Point Levi, 1832; View of the Place d'Armes, Quebec, 1832; and others. Together 14 pieces. All re-published, 1870-74.

24 CANADIAN VIEWS. View of the North West Part of the City of Quebec.

Engraved by P. Benazech from the drawing by Richd. Short, 1761; View of Montreal, engraved by W. L. Leney after R. A. Sproule, 1830; and 3 others. 7 pieces, various sizes.

Also a view of Quebec about 1758 or 1759.

25 CANADIAN VIEWS. L'Eglise de Notre Dame de Montreal.

Lithograph by John Murray; Original pencil sketch, showing repairs to Notre Dame Church, Montreal, unsigned; Christ Church Cathedral, Montreal, lithograph by Newman, (17 copies); and others. Lot.

26 CANADIAN VIEWS. Smyth (Col. Hervey). A View of Miramichi; A View of Gaspe Bay, in the Gulf of St. Lawrence; View of the Fall of Montmoranci and the attack made by General Wolfe; Pierced Island, Gulf of St. Lawrence; Cape Rouge or Carouge. A series of views of places of interest and importance in Gen. Wolfe's campaign against Quebec.

Engraved by eminent artists after drawings made at the time by Col. Hervey Smyth, Aide-de-Camp to Gen. Wolfe. 5 pieces, oblong folio.

Rare.

27 QUEBEC.

Original Water-colors: Quebec from the St. Lawrence, by Lt. J. Musgrave, 1830; Quebec, 1830, by John Marshall; Prince Arthur Landing at Quebec, 1869, by F. J. Williamson; Quebec, 1860, by R. P. Leitch. 4 pieces, oblong folio. Signed.

28 WOLFIANA.

Album containing a collection of engraved portraits of Gens. Wolfe, Moncton, Ligonier, Admiral Saunders, Admiral Boscawen, Gen. Amherst, and others, views and battle scenes of the War with France, etc. 90 pieces, laid in loose in folio album, cloth, leather back.

Includes a rare stipple portrait of Gen. Wolfe, unsigned.

29 WOLF AND MONTCALM. The Death of General Wolf.

Engraved by Woollett after West; The same engraved by De Launay; Mort du Marquis De Montcalm, engraved by Chevillet after Vateau, 3 copies. Together 5 pieces.

30 ENGRAVINGS.

A large miscellaneous lot of engraved portraits, views, etc., including many of Canadian interest and others of general historic and artistic interest. About 150 pieces.

J. JACQUES ESCHER.

31 ORIGINAL WASH DRAWINGS: "Mort du General Wolf," and "Mort du General De Montcalme."

Executed in monotone after the paintings by Benjamin West and Vateau. 2 pieces, oblong 4to, signed and dated, 1791 and 1793.

J. T. CLEMENS.

32 THE DEATH OF GENERAL MONTGOMERY in the Attack of Quebec, Dec. 1775.

After the painting by John Trumbull. London, Published 1798. Fine impression, with full margins. With key plate.

33 THE DEATH OF GENERAL MONTGOMERY.

Line engraving after the painting by John Trumbull. Large folio, in oak frame.

S. CANTARINI.

34 THE BIG ST. ANTHONY.

Barsch 25. Original etching. First state, before any inscription. From the v. Nagler and Berlin Museum Collections. Fine.

LOVE AND STUDY.

Original etching by Guido Reni. B. 16.

THE VIRGIN SHOWING THE SLEEPING CHRIST CHILD TO MAGDALEN.

Original etching by Carlo Maratti. B. 6. Laid down. Two original etchings by S. Rosa.

SOLDIERS.

B. 51 and 56.

ST. JEROME in CONTEMPLATION.

Etching by Agostino Caracci after F. Vanni. B. 74. (6)

J. CATS.

35 ORIGINAL SEPIA WASH DRAWINGS.

Landscape with an orchard, figures of a boy and bull in foreground, roof of a cottage seen in the distance. Size 14½ by 11½ inches. Signed on the back "J. Cats."

ADR. COLLAERT.

36 CHRISTOPHER COLUMBUS, on his ship, escorted by the Gods of the Sea.

Engraved by Adr. Collaert after J. van der Straet. Closely trimmed.

37 THE 12 MONTHS, lacking January, with scenes from the life of Christ.

Engraved by A. Collaert after designs by Hans Bol. The Nativity (from the P. Mariette collection).

CHRIST DESCENDING INTO LIMBO.

Both engraved by John Sadeler after M. de Vos. Also a set of 25 plates by Sadeler.
"LES VIES DES FEMMES ANACHORETTES, published in Paris by Aubert, and four other biblical subjects. (42)

COLORED CARICATURES.

38 QUADRILLES, by I. R. Cruikshank; Jack Junk's Opinion of the French Language, by Woodward; The Union Club, by Gillray; The Opening of the Great Exhibition, by Robert Cruikshank; and others.

13 pieces.

COLORED ENGRAVING.

39 "SATURDAY NIGHT." Showing an Irish harvesting party in a festival dance.

Steel engraving finely colored by hand. Large oblong folio in old wood frame.

LUCAS CRANACH.

40 THE TOURNAMENT. Dated 1506. Barsch 124.

Fair impression. Closely trimmed and with a few small repairs. Rare.

LOUIS PHILIBERT DEBUCOURT.

41 LES PETITS MESSIEURS, on les adolescens a la mode. 1804.

Aquatint after the engraver's own design. Maurice Fenaille No. 172. Second state, impression with the inscription. With a small margin showing the plate-mark only at the bottom. Small repairs in the upper margin.

42 LES GALANS SURANNES, ou les petits papa à la mode. 1804.

Aquatint after the engraver's own design. Maurice Fenaille No. 165. Second state; impression with the inscription; colored by hand. With margin lacking the plate-mark. Interesting costume plate of the Incroyables.

A. A. DELAUNEY.

43 CATHEDRAL OF ROUEN.

Etching, remarque proof signed by the etcher. Large folio, in gilt frame.

DIETRICY.

44 THE ADORATION OF THE SHEPHERDS.

Original etching. With margin.

THE HUT AT THE RIVER'S EDGE.

Original etching by F. E. Weirotter. With margin.

THE WATERING PLACE.

Etching by J. J. de Boissieu after Ruysdall. Full margin.

THE HOLY FAMILY.

Original etching by J. Umbach. Laid down. (4)

P. DREVET.

45 ENGRAVED PORTRAIT OF HYACINTHUS RIGAUD after the painting of himself.

Fine impression. Folio.

EGBERT VAN DRIELST.
(Eminent Dutch Artist, 1746-1818).

46 ORIGINAL WASH DRAWING, a wooded landscape showing typical Dutch farm houses.

Monotone executed in gray wash and chalk. Size 14¾ by 9 inches. Signed on the back, "E. van Drielst."

ALBRECHT DURER.

47 THE AGONY IN THE GARDEN. Barsch No. 4.
Reversed copy by Bundele.

CHRIST PRESENTED TO THE PEOPLE. B. 10.

Laid down and a trifle soiled.

THE DESCENT FROM THE CROSS.

Fairly good.
All three from the "Little Passion on Copper."

MADONNA WITH THE MONKEY. B. 42.

Late impression.

THE GREAT FORTUNE. B. 77.

Laid down on account of tears.

ST. ANN HOLDING THE CHILD ON HER ARM, AND THE VIRGIN.

Engraved by A. Sadeler. (6)

48 VIRGIN AND CHILD IN SWADDLING CLOTHES. Barsch 38.

The reversed copy by Jerome Wierix. Closely trimmed.

MADONNA WITH THE MONKEY. B. 42.

Late impression, (from the Peoli collection).

THE BIG HORSE. B. 97.

Closely trimmed. Was laid down, some of the paste still clinging to the back. With a water-mark similar to Hausmann No. 43. (3).

49 THE FIVE APOSTLES. Barsch Nos. 46-50.

Nice impressions with margins. The white paper on the right of the S. Bartholomew has been carefully replaced. From the Wm. Bell Scott collection. (5)

50 THE LAST SUPPER; THE DESCENT FROM THE CROSS.

Both from the "Little Passion on Wood," and duplicates of the Boston Museum (Parker collection).

THE ANGEL APPEARING TO JOACHIM. B. 78.

A few tears mended, also a duplicate of the Boston Museum (Parker collection).

CHRIST TAKING LEAVE FROM HIS MOTHER.

With small margin. Both from the "Life of the Virgin."

THE LAST JUDGMENT. B. 124. From the R. Fisher collection.

All wood cuts. (5)

GERARD EDELINCK.

51 FERDINANDUS DEI DRATIA EPISCOPUS PADERBORNENSIS. After Michelin.

Mounted.

52 JEAN-CHARLES PARENT. After J. Tortebat.

The very rare second state, before the change of the letter "G" of the engraver's first name, before the additional curls of hair on the middle of the forehead and before the shadow on the right cheek running obliquely downward from the nostril was emphasized. Beautiful impression and closely trimmed, leaving only a small margin at the top and bottom. Small folio. From the Fagan collection No. 88.

S. ARLENT EDWARDS.

53 SOPHIE ARNOULD.

Mezzotint printed in colors after Thomas Gainsborough. Half length seated. Signed artist's proof. Limited to 100 impressions. Small 4to, framed.

54 MAJOR JOHN ANDRE.

Mezzotint printed in colors, from a miniature. Only 11 colored impressions taken from a private plate. Signed artist's proof with remarque of Andre seated at a table. Framed.

Very scarce.

55 MARIE ANTOINETTE.

Mezzotint printed in colors. Signed artist's proof, with remarque of a rose. Framed.

56 ANNE OF CLEVES.

Mezzotint printed in colors after Hans Holbein. Signed artist's proof. 225 impressions taken. Framed.

57 SISTER CATHERINE.

Mezzotint printed in colors after Van der Weyden. Signed artist's proof. 200 impressions taken. Framed.

58 THE YOUNG PRINCESS.

Mezzotint printed in colors after Constantin Netscher. Signed artist's proof. 225 impressions taken. Framed.

59 A GENTLEMAN OF BRUGES (Portrait of Martin Niewenhove).

Mezzotint printed in colors after Hans Memling. Signed artist's proof. 225 impressions taken. Framed.

60 GOOD NIGHT.

Mezzotint printed in colors after Henry Mosler. Signed artist's proof. 225 impressions taken. Framed.

61 MRS. LLOYD.

Mezzotint printed in colors after Sir Joshua Reynolds. Signed artist's proof. Unframed.

62 SIMONETTA VESPUCCIA.

Mezzotint printed in colors after Pierro di Cosimo. Signed artist's proof. 225 impressions taken. Framed.

63 FRANCOIS II. (Dauphin of France.)

Mezzotint printed in colors after F. Clouet. Signed artist's proof. 225 impressions taken. Framed.

64 LUCREZIA TORNABUONI.

Mezzotint printed in colors after Botticelli. Signed artist's proof. Limited to 225 copies. Framed.

65 GEN. NATHANIEL GREENE.

Mezzotint printed in colors after C. W. Peale. Signed artist's proof with open letter title. Limited to 50 impressions only. Private plate. In mahogany frame. Rare.

66 LOUISE DE BOURBON, (DUCHESSE DU MAINE).

Mezzotint printed in colors after P. Mignard. Signed artist's proof. 225 impressions taken. Framed.

67 SASKIA VAN UYLENBORCH.

Mezzotint printed in colors after Rembrandt. Signed artist's proof. 225 impressions taken. Framed.

68 HENRIETTA AS FLORA.

Mezzotint, after J. M. Nattier. Impression from the cancelled plate. Framed.

69 BIANCA MARIE SFORZA, (Wife of Maximillian I.).

Mezzotint printed in colors after Ambrogia de Predis. signed artist's proof. 225 impressions taken. Framed.

70 A LADY OF BRUGES.

Mezzotint printed in colors after Van Eyck. Signed artist's proof. 225 impressions taken.

71 COUNTESS POTOKA.

Mezzotint, tinted by hand. Signed artist's proof on thin Japan paper. Framed.

72 LADY MULGRAVE.

Mezzotint printed in colors after Thomas Gainsborough. Signed remarque proof. 225 impressions taken. Framed.

73 JULIA McDONALD.

Mezzotint printed in colors after Sir Thos. Lawrence. Signed remarque proof. 225 impressions taken. Framed.

74 THE PARSON'S DAUGHTER.

Mezzotint printed in colors after George Romney. Signed artist's proof. 225 impressions taken. Framed.

75 VISIT TO THE BOARDING SCHOOL.

Mezzotint printed in colors after George Morland. Signed artist's proof. Only 175 impressions taken. Framed.

76 MEZZOTINT PORTRAITS, very delicately colored, of Napoleon, Marie Louise, and Josephine, each in medallion form, on fine China paper. Signed "S. Arlent Edwards." Small oblong 4to, framed. (Slight tear in margin.)

MISCELLANEOUS ENGRAVINGS.

77 ENGRAVINGS. Repose in Egypt.

Original etching by St. Della Bella.

CHEMIN DE LA CROIX.

Thirty-six plates, engraved by S. Le Clerc and dedicated to Cardinal Richelieu. A small original etching of a masquerade by Cochin fils and eight other small engravings. (46)

78 ENGRAVINGS. Il Bagno di Leda, by Jno. da Carlo Porporati; Venus, by R. Strang after Titian; Danae, by R. Strange after Titian; [Venus], by G. S. & J. G. Facus, after Titian. 4 pieces.

All good impressions, the last a fine unlettered proof.

79 "L'ECURIE." Engraved by J. Mogreau after P. Wouvermans; "Depart de la Chaloupe." Engraved by A. Ph. Coulet after J. Vernet.

Old copper plate engravings. 2 pieces, oblong folio, mahogany frames.

80 MARRIAGE OF QUEEN VICTORIA.

Line engraving, unsigned. Large folio, in gilt frame.

81 SECTION OF ST. PAUL'S CATHEDRAL. Engraved by Edw. Rocker after J. Gwyn.

Large folio (stained and creased). In black frame.

MISCELLANEOUS ETCHINGS.

82 "ALONG A DUTCH CANAL." Etching by E. N. Dounard after L. Watt; "Fishing Smacks."

Mezzotint by Ernest F. Hubbard. Both remarque proofs signed by the engravers. 2 pieces, oblong folio, in ornate white frames.

83 ETCHINGS.

Catalogue of the New York Etching Club Exhibition. With etchings by F. S. Church, Henry Farrer, J. A. S. Monks, M. Nimmo Moran, Thomas Moran, J. C. Nicoll, Walter Satterlee. 4to, wrappers. N. Y., 1885.

84 ETCHING. L. Kratke. Stag-hounds and master returning from the Hunt. Remarque proof on vellum, signed by the artist.

Large folio, in gilt frame.

85 ETCHINGS. Chemin de L'Etang de Frignon, by Appian; Un Soir d'Automne, by Appian; Small print signed by Josef Israels; Landscape with cattle, by Charles Jacque; and others. 9 pieces.

86. LADY WITH GUITAR, etched by R. de los Rios, after Charles S. Pearce.

Proof on Japan paper signed by painter and etcher; "The Tug of War," engraving. 2 pieces, folio and oblong folio, gilt and mahogany frames.

87 LANDSCAPES. "Old Mill."

Etching by H. Zangley. Signed Artist's proof; "River Hamlet," Etching by Walter Cox, remarque proof signed. 2 pieces, oblong, folio, framed.

88 LANDSCAPE WITH FARM-HOUSE.

By Jas. J. Calahan, proof signed; Landscape with Cattle. Unsigned. 2 pieces, small folio, framed.

89 WESTMINSTER ABBEY.

Etching, signed remarque proof by E. W. Evans; St. Marks, Venice, 1886, etched by William Scott. 2 pieces, folio, framed.

G. S. AND J. G. FACIUS.

90. MR. WEST AND FAMILY.

Stipple after the painting by Benj. West; The Infant Shakespeare. Stipple by Benj. Smith, after George Romney. 2 pieces, folio.

JAMES FAED.

91 SIR WALTER SCOTT and his Literary Friends at Abbotsford.

Mezzotint after the painting by Thomas Faed. Large folio, in gilt frame.

WILLIAM FAITHORNE.

92 FRANCES BRIDGES.

Very good impression with margin showing the plate-mark, except at the bottom and with an unknown collector's mark.

Rare.

SIR FRANCIS MOORE.

First state, before the misspelling of the word "Nihill" was corrected. Closely trimmed.

WILLIAM OUGHTRED.

Second state, the artist's name and "AET. 83" are added. With small margin.

TITLE PAGE TO "THE TROUBLES OF ENGLAND," by Dr. Bates.

Engraving by I. Sturt. Good impression, closely trimmed. (4)

EDW. FISHER.

93 PAN AND DANCING NYMPHS.

Mezzotint by Fisher after P. V. Werff, London, 1777. Good impression. Folio, in gilt frame.

HEDLEY FITTON.

94 ST. ETIENNE DU MONT.

Etching. *Trial proof before the removal of the bag at the right of the seated lady.* Large folio. *Signed by Fitton.* In glazed frame.

GIOVITA GARAVAGLIA.

95 BEATRICE CENCI.

Line engraving after Guido Reni. Early impression with the name of Luigi Bardi as printer. Wide margins.

THOMAS GAUGAIN.

96 GIRL RETURNING FROM MILKING.

Engraved in stipple and printed in colors after Westall. Fine impression with brilliant coloring. Margin trimmed away leaving artist's and engraver's name, small scratch in lower corner.

Very rare, not in Halsey.

LEONARD GAULTIER.

97 THE LAST JUDGMENT.

After Martin Rota's engraving of the fresco by Michel Angelo. Andresen 2. Second state, with "Pierre Mariette ex." Very good impression with margin.

JAMES GILLRAY.

98 THE FOND MOTHER.

Stipple after the drawing by Lavinia, Countess Spencer. Fine impression, printed in sepia. Published Feb. 27, 1787.

VALENTINE GREEN.

99 THE AIR PUMP.

After the painting by W. Wright. Brilliant impression, mounted; A Youth Rescued from a Shark. After John S. Copley. Worn impression. 2 pieces, oblong folio.

AXEL HERMAN HAIG.

100 ETCHING. Burgos Cathedral, Interior. 1910.

Proof signed "Axel H. Haig." Copyright by Robert Dunthorne, 1910. Large folio. Framed.

101 "ENTRANCE AT ARLES."

Original etching. Signed artist's proof. In broad oak frame.

E. GILBERT HERTER.

102 THE LOVERS' QUARREL.

Engraved by E. Gilbert Herter after Marcus Stone. Signed Artist's proof on India paper. Large folio, in oak frame.

THOMAS HODGETTS.

103 THE RT. HON. ANNE COUNTESS OF MORNINGTON.

Mezzotint after Lady Burghersh. Fine impression printed by Lahee & Co.

WILLIAM HOGARTH.

104 ORIGINAL PEN-AND-INK SKETCH.

A group of typical Hogarthian characters, including a full length sketch of a demure looking female. On the reverse is a sketch of another woman seated. Small 4to. (With a slight tear.)

WENZESLAS HOLLAR.

105 THE TOWER OF LONDON; WESTMINSTER HALL, THE ABBEY, etc.

Both late impressions, the latter from the Seymour Haden collection.

SPRING.

From the large set of the seasons. Late impressions.

BUST OF A WOMAN WITH FUR CAP.

Circular plate. Old impression, closely trimmed and inlaid. (4)

JEAN P. M. JAZET.

106 L'INCERTITUDE.

Aquatint after Westall. With full margins.

LA JARDINIERE COQUETTE.

Stipple designed and engraved by Brion. 2 pieces.

CHARLES KNIGHT.

107 BRITISH PLENTY.

Stipple printed in colors, after H. Singleton. Published Jan. 1, 1794, by C. Knight, Stoke, Bucks & Random. Fine impression with the inscription and brilliant coloring. With wide margin. Framed.

EDWIN LANDSEER.

108 THE MONARCH OF THE GLEN.

Line engraving by Dudensing; The St. Bernard. Etched proof on India paper, unsigned. 2 pieces, folio, framed.

109 LA PAYSANNE INDUSTRIEUSE.

Stipple engraving printed in sepia, unsigned. Published in Paris, by Depueille, Rue S. Denis. Large oval, with full margins.

H. S. LAUTENSACK.

110. VIEW OF A SMALL TOWN. 1553.

The back skinned and laid down. Closely trimmed.

NOON; NIGHT.

Engraved by J. SAENREDAM after H. Goltzius. With margin showing the plate-mark. (3)

JACQUES PHILIPE LE BAS.

111 CONVERSATION GALANTE.

After the original painting by M. Lancrez.

L. LEMPEREUR.

112 LA MERE INDULGENTE.

Engraved after the picture by P. A. Wille. Wide margin. (Slight tear on one margin.)

LITTLE MASTERS.

113 ST. ANDREW AND ST. THOMAS (from the W. Sharp collection). HERCULES FIGHTING THE TROJANS (from the W. Koller collection); both by H. S. Beham. HERCULES CARRYING OFF THE PILLARS by H. ALDEGREVER. THE VIRGIN AND CHILD AND ST. ANN, reproduction after A. ALTDORFER. (4)

PIERRE LOMBART.

114 ANNA DE MORTON COMITISSA, and Rachel Middlesexiae Comitissa.

Line engravings after the pictures by Anthony Van Dyck. Open letter proofs. Small margins showing plate mark. (Small hole repaired in sleeve of the first.) 2 pieces.

115 LOUIS XVI and MARIE ANTOINETTE. "Louis Seize."

Engraved by Bervic after Callet; "Marie-Antoinette de Lorraine-d'Autriche, Reine de France," engraved by Roger after Rossline le Suedois. Both full length standing, in royal robes. 2 pieces.

116 MADONNA DELLA SEDIA. Engraved by Mandel after Raphael; The Woman Taken in Adultry.

Engraved by G. H. Phillips after Rembrandt. 2 pieces, folio, framed.

VITTORIO MARCHETTI.

117 "JOHN THE BAPTIST."

Original chalk drawing after Raffello Saarzio. 4to.

A remarkable drawing beautifully executed and finished to the degree of a steel engraving.

118 MATHER (COTTON).

Mezzotint portrait, engraved by P. Pelham; Isaac Bickerstaff, Esq., line engraving by John Sturt, (cut down); Rev. John Wesly, stipple by J. B. Longacre after Jackson. 3 pieces.

The last an open letter proof on India paper.

C. A. MAY.

119 "THE SMOKER," and "The Quarrel."

Etchings after J. A. Watson Nicol. 2 pieces, 4to, mahogany frames.

CLAUDE MELLAN.

120 THE SUDARIUM.

The curious engraving made in one spiral line, starting at the tip of the nose. Modern impression with large margin. Also the COPY by DUDESERT, engraved in 1735. Fine old impression with small margin. CLAUDE DE MAROLLES, father of the famous print-collector. With small margin. (3)

RAPHAEL MORGHEN.

121 IOHANNES VULPATUS CAELATOR EXIMIUS, (John Volpato, Teacher and father-in-law of Raphael Morghen).

Line engraving after Angelica Kaufman. Good impression, wide margins. Another copy, cut down almost to plate mark. 2 pieces.

CHARLES O. MURRAY.

122 LONELY LIFE.

Etching after Hugh G. Riviere. 1900. Large folio. Signed by the artist and the etcher. Framed.

NAPOLEONANA.

123 CARDON (ANTHONY). Napoleon Accompanied by General Berthier at the Battle of Marengo.

Stipple engraving after the drawing by J. Boze. Fine impression with wide margins. Large folio.

124 NAPOLEON. Engraved by Raphael Morghen after Tofanelli.

Mezzotint portrait of Blutcher, from the bust by Bosio; Triple portrait of Wellington, lithograph by Lassouquere. 3 pieces.

125 NAPOLEON and MARIE LOUISE. Bonaparte, le Consul de la Rép. Franc.

Engraved by P. Audoun after P. Bouillon. With the view of the Battle of Marengo underneath. Marie Louise, stipple, engraved by F. W. Bollinger after Monsorno. 2 pieces.

126 NAPOLEONANA.

A lot of 16 prints of Napoleon interest, including colored views, caricatures, portraits, etc. A choice lot. 16 pieces, various sizes.

NAVAL YACHTING AND MARINE.

127 AMERICAN STEAMSHIPS. The "Genl. Barnes" and the "Herman Livingston," of the Atlantic Coast Mail S. S. Co.

Colored lithographs by Endicott & Co. 2 pieces, large folio, framed. [circa, 1860.]

128 AMERICAN STEAMSHIPS. The Steamers "Hatteras and Albermarle—Rapidan and Raleigh."

Colored lithograph by Endicott. Large folio, framed. [circa, 1860.]

ROBERT DODD.

129 BATTLE OF THE NILE, AT 10 O'CLOCK AT NIGHT.

Aquatint colored by hand. Painted and engraved by Robert Dodd. With the inscription. Two cuts repaired lower portion of the picture. Framed.

130 NAVAL AND YACHTING PRINTS.

"The Quebec & the Surveillante," engraved by Boydell after Paton, 1780; "The Schooner Yacht 'America,'" lithograph; "Schooner Yacht 'Sappho,'" lithograph by T. G. Dutton, 1870. 3 pieces, oblong folio, (two damaged).

130A NAVAL.

JOHN F. NEILE.

131 "BEFORE THE WIND" and "Close to the Wind in a Strong Breeze."

Two original pencil drawings. Finely executed as to details of rigging, sails, etc. Signed. 2 pieces, oblong 4to.

NEW YORK CITY.

132 NEW YORK. "View of New York, Governor's Island, &c., taken from Brooklyn Heights on the save evening of the Fire" of 1835.

Contemporary water color drawing, heightened by crayon, on Whatman paper. Size, 16 by 23½ inches. In gilded frame.

This and the following view are probably paintings by Calyo: they are in the bright Neapolitan manner, and Calyo painted several other pictures of New York at the same period, including at least one other of the 1835 fire, taken from the city itself.

We can find no trace of any similar pictures of the fire, taken from this view point, in any of the great collections of New Fork prints, nor do they appear in the almanacs or contemporary guide books of New York.

They were for many years in the home of one of the old New York families and were frequently remarked there by their present owner, who acquired them at the dispersal of his friend's effects in 1911.

133 NEW YORK. "View of the City of New York, Governor's Island, &c., taken from Brooklyn Heights on the morning after the Conflagration" of 1835.

Contemporary water color drawing, heightened by crayon, on Whatman paper. Size, 16 by 23½ inches. In gilded frame.

134 NEW YORK CITY. Pulling Down the Statue of George III, Bowling Green.

Engraved by McRae after Oertel. Large folio, gilt frame. (Plate damaged.)

135 ——. Another copy of the same. In mahogany frame. (Damaged.)

136 NEW YORK. "Novum Amsterdamum."

Early pen-and-ink and sepie wash drawing of the plate in Montanus' "Nieuwe en Onbekende Weereld," published in Amsterdam in 1671. Showing the ware-houses of the West India Company, the Governor's House, etc. as seen from the bay, two large vessels in the foreground. Oblong 4to, mounted.

May be contemporary.

137 ——. Another similar, giving a broader view, three ships in the foreground.

138 NEW YORK. "The American Bible Society Building," New York City.

Water-color drawing, by Kilburn. Size 9½ x 14½ inches. [circa, 1875.]

138A THE RAMILLIES WATER LOGG'D WITH HER ADMIRAL & CREW QUITTING THE WRECK.

Aquatint by F. Jukes after R. Rodd. London, published 1795.

The Ramillies was Commander by Capt. Thos. Hardy, who fought in the Battle of the Nile and in whose arms Nelson died.
The wreck depicted here occured at *Garder's Bay, L. I.*

139 NEW YORK.

Original water-color view of "New York Bay, 1837." Unsigned, artist unknown. Size 14¼ x 9⅞ inches.

140 SPRINGLER INSTITUTE and Church of the Puritan, Union Square, N. Y., 1851.

Lithograph. Panorama du Faulhorn, engraved by Himely after Jenny; Coat of Arms, photogravure. 3 pieces, various sizes, framed.

NEW YORK STATE.

141 ALBANY. "City Hall and State Hall," "The Exchange," "Stanwix Hall."

Original water-color drawings, by Kilburn. 3 pieces, oblong folio. [circa, 1875.]

142 ALBANY. "Old Dutch Houses," and "Bleecker Hall," Albany.

Original water-colors, signed Kilburn. Sizes 15 x 12¼ and 12½ x 11 inches. [circa, 1875.] 2 pieces.

143 NEWBURGH, 1837.

Original water-color, "View from Ruggles House" looking south showing "Storm King." Unsigned. Size 13¾ x 10 inches.

144 NIAGARA FALLS.

A series of eleven original pencil drawings of views of Niagara Falls, the Whirlpools and Rapids, by F. Halloway. 11 pieces, oblong 4to.

Interesting and well executed.

145 NIAGARA FALLS.

Two original sepia wash drawings, showing different views of the Falls from the Canadian side. Unsigned. Large and small oblong 4to.

Fine. Executed about 1850.

146 NIAGARA FALLS. Part of the Great Falls, from the American side.

Original water-color by Major Davis; Two original charcoal views of the Falls, unsigned. 3 pieces.

147 ROCHESTER, N. Y.

Original water-color drawings: Genessee Falls, Entrance to Mount Hope Cemetery, Erie Canal Aqueduct, Courthouse, Central Railroad Depot, Niagara Railroad Engine Houses. All signed "Devereux, 1850." 6 pieces oblong folio.

148 "SING SING, 1836."

Original water-color showing the site of the present New York State Prison, the Palisades in the background. Unsigned. Size 14 x 9¼ inches.

149 "VIEW FROM HYDE PARK, 1836."

Original water-color showing the Hudson River as seen from Hyde Park, Dutchess County. Unsigned. Size 13¾ x 9¼ inches.

150 ORIGINAL DRAWINGS.

Pen-and-ink drawing by A. B. Frost, showing animals swimming in a flood; Three pen-and-ink drawings for "Punch" by Lindsey Sambourne, with reproductions of each; original wash drawing by S. Wallin, "Comforts in Old Age." 5 pieces.

151 ORIGINAL DRAWINGS.

Halifax, small water-color; Quebec, pen-and-ink sketch; St. Johns, C. E., pen-and-ink sketch; The Rapids from Goat Island, pencil sketch; Near Niagara, pencil sketch. 5 pieces.

STEPHEN PARRISH.

152 "CHARENTON."

Original etching. Signed artist proof on Japan paper. Oblong 8vo. In gilt frame.

153 "ON THE SCHROON-DROUGHT."

Etching. Signed proof, state B.
Only a small number of impressions taken and the plate destroyed.

154 "ON THE SCHROON-DROUGHT."

Etching. Signed proof, state A.
Only a few proofs taken of this state.

155 "OLD BARN, CHESTER CO., PA."

Etching. Signed trial proof.
One of seven impressions taken and the plate destroyed.

GEORGE PENCZ.
(One of the "Little Masters")

156 JOSEPH PUT IN A CISTERN BY HIS BROTHERS. B. 10.

Fine impression with a trifle margin.

DEATH OF LUCRETIA. Barsch 79.

Very good impression with margin. (2)

157 PHOTOGRAPHS.

Two views of Venice, hand colored; and three others. 5 pieces, 4to and folio, framed.

CAVALIERE PIRANESI.

158 "VEDUTA DELL' AVANZO DEL CASTELLO," &c.

Engraving. Large oblong folio. In walnut frame.

PORTRAITS.

159 BRITISH PORTRAITS. Henry R. Bishop.

Mezzotint by S. W. Reynolds, after T. Foster; Earl of Durham, engraved by H. Robinson; another of the same, cut down. 3 pieces.

BRITISH PORTRAITS.

161 PORTRAITS. James Knox Polk.

Mezzotint; W. H. Harrison, mezzotint by Sartain and Tucker; Henry Clay, mezzotint after Neagle; Banvard, lithograph. 4 pieces, folio.

162 PORTRAITS.

Julius Hardouin Mansart, engraved by Edelinck, after Rigaud (cut down and mounted); Le Cardinal Ma- engraved by Nanteiul, after Van Mol; Portrait du Cardinal Polus, engraved by Nicolas de Larmessin, fine impression. 3 pieces.

163 PORTRAITS. General Washington, engraved by Holloway, Hart 167.

Water-color portrait of John Paul Jones on deck in a Naval action; Charles Henri Comte D'Estaing, engraved by Gaucher after Sablet; and two others. 5 pieces, various sizes.

164 PORTRAITS.

Joannes Spotiswoode, engraved by W. Hollar; Jacobus Arminius Oudewater, unsigned. 2 pieces.

WILL J. QUINLAN.

165 "LOADING THE BARGES."

Original etching. Signed artist's proof, dated 1906. Small 4to. In walnut frame.

M. A. RAIMONDI.

166 JUPITER AND CUPID. One of the three angles of the gallery Ghigi. Barsch 342.

THE TWO WOMEN OF THE ZODIAC. B. 397.

Old impression but rubbed and mended in many places.

VENUS PULLING A THORNE FROM HER FOOT.

Engraved by Marco Dente, and retouched by Villamena. B. 321. (3)

167 RAPHAEL.

A series of five mural paintings in water-color by Antonius Valandi and Antonius Mazzota, after the original by Raphael. 5 pieces, oblong folio, in elaborate gilt frames.

REMBRANDT VAN RIJN.

168 PORTRAIT OF HIMSELF WITH A PLUMED VELVET CAP. Barsch 20.

Original etching. Not very early, the artist's name has disappeared. With margin.

169 THE RETURN OF THE PRODIGAL SON. Barsch 91.

Original etching. Second state. With small margin.

170 THE REVERSED COPY by Capt. Wm. Ballie, of the famous etching, THE THREE TREES. Barsch 212.

Second state, three strokes of lighting have been introduced. Fine impression with margin.

171 DR. FAUSTUS. Barsch 270. ☘

Original etching. Fourth state, with the retouch. Good impression with small margin.

172 REMBRANDT. Portrait of the Artist, engraved by J. Gottof-Seuter after the painting by himself; "The Three Trees."

Electrotype after the original etching by Rembrandt. 2 pieces, 4to, framed.

JAN HENRI ROOS.

173 SET OF TWELVE ORIGINAL ETCHINGS OF DIFFERENT ANIMALS. Barsch 19-30.

The second edition, with the numbers and letters and with the inscription on B. 19 and 25. With small margins.

A HERD CROSSING A BROOK.

Original etching by N. Berghem. B. 9. Second state, with the numero.

THREE PIGS RESTING IN FRONT OF A STABLE.

Original etching by Karel Dujardin. (14)

ERNEST D. ROTH.

174 THE OLD GONDOLA.

Original etching. Signed artist's proof, oblong small 4to. In ebonized frame.

PETER PAUL RUBENS.

175 THE HOLY WOMEN AT THE SEPULCTIRE.

Wash drawing in gray. Attributed to Peter Paul Rubens.

G. P. RUGENDAS.

176 BATTLE SCENES after Chr. Rugendas.

Mezzotinted etchings printed in black and brown imitating chiaroscuros. With full margin (deckel edges). (4)

LOUIS CHARLES RUOTTE.

177 FREE NATIVES OF DOMINICA.

Stipple after A. Brunias. Printed in colors and slightly retouched by hand. Impression with the inscription; full margin. Red wood frame.

Not in Halsey.

WILLIAM WYNNE RYLAND.

178 KING JOHN RATIFYING THE MAGNA CHARTA AT RUNNEMEDE.

Stipple printed in colors after the painting by J. H. Mortimer. Retouched by hand. London, published July 1, 1799, by Colnaghi, Sala & Co. Good impression with wide margins. Framed.

Not in Halsey.

J. PERCY SABIN.

179 LADY HAMILTON.

Mezzotint printed in colors, after John Hoppner, Signed artist's proof. Number 24 of 60 printed.

Framed.

G. F. SCHMIDT.

180 BUST OF AN OLD MAN.

Etching after Rembrandt. With large margin. Fine. From the collection "C. R.," not mentioned by Fagan.

PLOOS VAN AMSTEL.

DUTCH PEASANT FAMILY.

Mezzotinted etching after A. Van Ostade. Nicely colored.

THE DRINKER.

Original etching by C. Bega. With margin. Fine. (3)

WILLIAM SHARP.

181 TRIPLE PORTRAIT OF CHARLES THE FIRST, after Van Dyck.

Proof on India paper.

J. K. SHERWIN.

182 CAPT. JAMES COOK, after N. Dance.

Fine early impression, proof before letters, with the artist and engraver's name in scratched letters.

PETER SIMON.

183 MUCH ADO ABOUT NOTHING (Act. IV, Scene I).

Stipple printed in colors, after William Hamilton. Published June 1, 1790, by John and Josiah Boydell. Fine impression with brilliant coloring. With the inscription on lower margin, other margins trimmed almost to the engraved border. In red wood frame.

Rare, not in Halsey.

JAMES SMILLIE.

184 THE VOYAGE OF LIFE.

A set of four, engraved after the paintings by Thomas Cole. Proofs before letters on India paper. 4 pieces, folio, gilt frames.

JOHN RAPHAEL SMITH.

English Engraver, 1752-1812.

185 MILK MAID AND COW HERD—No. 9.

After George Morland, mezzotint in colors. Stained and mended in lower right hand corner.

SPORTING.

186 ALKEN (HENRY). Coaching Scenes.

Uncolored lithographs, signed "H. A." 2 pieces, 4to, in mahogany frames.

187 COACHING. Dobson's Coaching Incidents. Engraved by C. R. Stock after paintings by T. N. H. Walsh.

Finely colored. A set of four entitled: "Three Minutes to Spare," "We Shall Do It Easily," "The Last Change In," and "The Old Inn Yard." Finely colored. 4 pieces, large folio, framed.

188 COACHING. "Flooded." Showing a coach and six fording a swollen stream in a heavy storm. Engraved by J. Harris and finely colored, after the painting by C. C. Henderson.

Plate 3 of Fores's Coaching Incidents. Oblong folio, in oak frame.

189 FOXHOUNDS.

Mezzotint by E. F. Hubbard, after Arthur Dodd; Spaniels. Engraved by John C. Webb, after Richard Ansdell. Both signed artist's proofs. 2 pieces, folio, in mahogany frames.

190 FOX HUNTING.

Engraving after the painting by Philip Reinagle. Fine impression, cut down and mounted. Folio, in mahogany frame.

191 HARDY (HEYWOOD). Shooting Scene.

Photogravure, signed by the artist. Proof on India paper. Large folio, in gilt frame.

192 HUNTING.

Stag at Bay, after O. De Penne; Boar Downed by the Hounds, after J. B. Gelibert. Goupil photogravures. 2 pieces, large folio, in gilt frames.

193 PARTRIDGE IN FLIGHT.

Photogravure after Arch. Thorburn, signed; Hunter and Setters, photogravure after R. Ansdell; Foxhounds, etching by R. Wallace Hester after F. C. Doult, signed proof. 3 pieces, various sizes, framed.

194 PARTRIDGE SHOOTING and WOODCOCK.

Aquatints colored by hand. Engraved by Mr. Pyall from paintings by Mr. Jones. London, published April 15, 1845, by S. Hollyer. Pair. Margins age-stained.

195 RACEHORSES. "Hambletonian" and "Diamond."

Engraved in stipple by Whessell after Sartorious. Pair, oblong folio, black frames. Lond., 1799.
Fine and rare.

196 RACING. "Eclipse."

Mezzotint after Geo. Stubbs. Oblong 4to, in mahogany frame.

197 SPORTING. "Cotton Decks of Stanfield in Suffolk, Aged 75."

Mezzotint by Robt. Lowrie after F. Sortorious. Oblong 4to, in mahogany frame.
Very rare.

198 SHOOTING. Partridge Shooting and Pheasant Shooting.

Aquatints, uncolored. Pair, oblong 4to, mahogany frames.

199 SPORTING PRINTS. "Spring," "Summer," "Autumn" and "Winter." Set, engraved by C. R. Stock after W. J. Shayer.

Colored. Depicting hunting and coaching scenes of the four seasons. 4 pieces, oblong folio, in oak frames.

200 SHOOTING. Plate IV, Refreshing.

Aquatint by Himley after D. Wolstenholme. 2 pieces.

BOYS ROBBING AN ORCHARD.

Stipple by J. P. Levilly, mounted.

201 TEYSSONNIERES. The Fisher Maids.

Etching after Winslow Homer. Signed proof on Japan paper. Large folio, in gilt frame.

CHARLES TURNER.

202 THE RIGHT HON. EARL OF DURHAM, after Sir Thomas Lawrence.

Mezzotint portrait. Proof before letters.

203 SIR ROBERT WILLIAMES VAUGHAN, Bart, M. P.

After the painting by Sir M. A. Shee.

Mezzotint portrait. Open letter proof.

A. VAN DYCK.

204 CHRIST WITH THE CANE.

Original etching. Late impression.

ALEXANDER DE LA FAILLE, engraved by A. LOMMELIN after A. Van Dyck.

With small margin.

ANTH. DE ZUNIGA ET D'AVILA, engraved by C. WAUMANS after A. Van Dyck.

Both unnecessarily laid down.

BRUTUS, drawn by P. P. Rubens after an antique head and engraved by L. VORSTERMAN. (4)

LUCAS VAN LEYDEN.

205 THE RESURRECTION OF LAZARUS. Barsch 42.
Good old impression on paper with a gothic P. as watermark. With small margin.

206 CHRIST CRUCIFIED. Barsch 52.
Fine early impression, the paper on top of the cross is still blank. Closely trimmed and a rust hole filled in.

CALVARY. 8. 74.

Late impression, laid down on account of defects.

ST. PHILIP, from the set of the Apostles. B. 95.
Fairly good impression, closely trimmed. (3)

P. VAN SCHUPPEN.

207 POPE ALEXANDER VI, after P. Mignard.

Closely trimmed. Small folio.

ANTHONY DUKE OF BURGUNDY, drawn by A. Van Dyck after a painting by J. v. Eyck.

With margin showing the plate-mark. 8vo. (2)

208 VIEWS. "Vue Generale de Bordeaux."

Colored lithograph by H. Walter; "Birds Eye View of Hartford, Conn." Colored lithograph. 2 pieces, folio, framed.

VIEWS.

209 VUE DE LA VILLE ET DU PORT D'OSTENDE. Engraved by R. Daudet after F. Balthasar Solvyns.

VUE PRES DE BRIXEN, EN TIROL. Engraved by Le Veau after Robert.
2 pieces.

JAMES WARD.

210 SMUGGLERS.

Mezzotint printed in colors after the painting by George Morland. Frankau No. 72. London, published Nov. 1, 1793, by I. R. Smith, King Street, Covent Garden. Open letter proof; fine, brilliant impression. Framed.
Rare, not in Halsey.

WILLIAM WARD.

211 A CARRIER'S STABLE.

Mezzotint after George Morland. Frankau No. 50. London, Pub. (July 1, 1794) by J. P. Thompson, Gt. Newport Strt. and No. 51 Dean Strt. Soho. Late impression, margin somewhat spotted. Mounted.

212 HAYMAKERS.

Mezzotint after James Ward, printed in colors. Frankau No. 152. Published June 17, 1800, by Messrs. Wards & Co., London. Fine impression with ample margins. Black strengthened around the plate mark.
Not in Halsey, rare.

213 REAPING—MOISSONANT.

Mezzotint after James Ward, finely colored by hand. Frankau No. 322. London: Published May 4, 1801. Good early impression with wide margins.
Rare, not in Halsey.

214 WASHINGTON. Engraved portrait by Laugier after Cogniet.

Full length in uniform, standing, to the right and partly in the rear, a horse led by a soldier. Proof on India paper. Large folio. Hart 666.
Fine impression.

215 WASHINGTON. Washington Delivering His Inaugural Address.

Mezzotint by H. S. Sadd after Matteson; Life of George Washington—The Christian. Showing the death-bed scene. Lithograph by Regnier after Stearns. 2 pieces, folio.

216 WASHINGTON.

Etched copper plate portrait. Bust to left in military coat, the face executed in stipple. Small oval, unsigned. Impression of the plate on India paper. 2 pieces, small 12mo, both framed.

217 WASHINGTON. Engraved portrait by James Heath after the painting by "Gabriel Stuart, 1797."

Full length standing, with right arm extended. Folio, margins cut to plate mark, and slightly foxed, imprint cut off the lower margin. Hart 285a.
Pencil not on lower margin, "A. B. Durand's copy."

218 WATER-COLORS. Scene on the Bay of Naples. By Nisita.

Night Scene on the Bay of Naples, Vesuvius in eruption in the distance. "Eruz del. 1862." 2 pieces, large folio, framed.

219 WATER COLOR. "The School Room."

Original water-color by Valerio, signed and dated, 1847. Small folio, gilt frame.

SIMON WATTS.

220 HELENA FORMAN. After Sir P. P. Rubens.

Printed in carmine and black. Dated 1770. (Creased in two places from folding).

JEROME WIERIX.

221 CHRIST BEARING HIS CROSS, laid down.

ST. JOHN IN PRAYER.

Unfinished proof attributed to Wierix.

MOSES ERECTING THE SERPENT. Engraved by Lucas Kilian.

LAOCOON. Engraved by I. I. Thurneysoer.

LE PETIT PHYSICIAN. Engraved by J. G. Wille.

HIPPOPOTAMUS HUNT, by P. P. Rubens. Engraved by Martini and LeBas.

CHRIST CRUCIFIED, after J. Schoorel. Engraved by Langlois. Proof. (7)

222 WOODCUTS.

Various Woodcuts of the period of the 1st XIX Century and two engravings on copper of Saints, colored by stencil. Published by Pellerin in Epinal, A. Picard in Caën, Garnier Allabre in Chartres and Basset in Paris. All laid down on cardboard. (10)

223 WOODCUTS. A. ALTDORFER, THE ANNUNCIATION. Barsch 44.

Closely trimmed and laid down. (From the G. Storck collection.)

JOST AMMAN. Nine cuts of DIFFERENT PROFESSIONS, ecclesiastical, civil and military. B. 8.

Good impressions.

H. S. BEHAM, THE HOLY FAMILY. Pauli No. 889. Second state, without the date.

With margin.

H. GOLTZIUS, LANDSCAPE WITH THE CASCADE AND MILL. B. 242.

On blueish paper. Closely trimmed.

W. VAN ASSEN, THE LAST SUPPER. B. 1. From the Circular Passion.

With margin. (13)

224 —— Various OLD WOODCUTS by H. SCHAUFFELEN, M. DEUTSCH, L. BUSINCK and others. Also two blocks of the DANCE OF DEATH by A. RETHEL. (18)

WILLIAM HENRY WORTHINGTON.

225 PORTRAIT OF ANTONIO CANOVA, the sculptor.

India proof before all letters.

226 FRENCH POSTERS. Fête du Lion de Belfort—L' Alhambra.

Mounted on linen. 2 pieces.

227 —— Francois Flameng-Steinler and two others. 4 pieces.

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